

FACULTY OF MUSIC UNIVERSITY OF TORONTO

*Faculty Artists
Series*

PROGRAM II

WALTER HALL

SATURDAY, NOVEMBER 21, 1987

8:00 PM

PROGRAM

Sonata for Basset Horn and Piano, Op. 62

FRANZ DANZI
(1763-1826)

Larghetto-Allegretto
Larghetto sostenuto
Allegretto

David Bourque, basset horn;
John Kruspe, piano

Trio for Violin, Horn and Piano, Op. 44

LENNOX BERKELEY
(b. 1903)

Allegro
Lento
Thema con variazioni

David Zafer, violin;
Eugene Rittich, horn;
William Aide, piano

* * * INTERMISSION * * *

Sonata in g minor for Cello and Piano,
Op. 19

SERGEI RACHMANINOFF
(1873-1943)

Lento-Allegro moderato
Allegro scherzando
Andante
Allegro mosso

Vladimir Orloff, cello;
William Aide, piano

NOTES

Sonata for Basset Horn and Piano, Op. 62

FRANZ DANZI

The basset horn, a relative of the clarinet, is generally believed to have been invented in 1770 by A. and M. Mayrhofer of Passau. It enjoyed enormous popularity in the late eighteenth century, particularly in Germany and Austria, where composers wrote a great deal of music for basset horns in various instrumental combinations. Mozart included the instrument in at least twenty of his works, employing it both as a solo instrument and as part of an ensemble. Unfortunately, it seems to have lost favour as an orchestral instrument in the nineteenth century, though the number of pieces for solo basset horn suggests that it was not completely forgotten. It is surprising that so few composers have taken advantage of the basset horn's rich, velvety tone and wide range (four octaves), though the severe shortage of professional players may partially account for this fact.

Franz Danzi, though noted by his contemporaries as a composer of theatre music, is today remembered chiefly for his chamber works. The Sonata, Op. 62, is a fine example of the early nineteenth century works for basset horn in which the unique timbre and expressive capabilities of the instrument are fully exploited. After a slow introduction, the first movement (in sonata form) features a repeating arpeggio theme introduced by piano and taken up by basset horn, and a second theme consisting of interweaving scale figures. In the graceful second movement, much of the melodic material is given to the piano. The vivacious Rondo which concludes the work demonstrates the versatility of the basset horn, with lyrical sections and rapid arpeggio themes in the instrument's rich, low range.

Trio for Horn, Violin and Piano, Op. 44

LENNOX BERKELEY

English composer Lennox Berkeley embarked on his musical career while studying modern languages at Oxford. He travelled to Paris in 1927 to study with the renowned French composer and teacher, Nadia Boulanger, thus distancing himself from the "pastoral" style of many of his British contemporaries. He has produced a wide variety of compositions, including operas, symphonies and concertos. In the field of chamber music, many of his compositions have resulted from his association with specific performers who either inspired him to compose for them, or commissioned works from him. This is true of the Trio, Op. 44, which was inspired by the famous English horn player, Dennis Brain.

The short first movement (Allegro) features a carefully balanced texture in which the three instruments share equally in the presentation and development of ideas. The intensity of expression in the slow second movement makes this the heart of the work. The sombre ascending theme which opens the movement is contrasted by a livelier middle section with a soaring violin melody, followed by the return of the opening section (now modified) and a tranquil ending. The work concludes with a set of ten ingenious variations on a two-part theme. They range from brilliant, virtuosic display (Variation 1) to a graceful dance-like theme (Variation 5) to the evocative, resigned mood of the seventh variation.

**Sonata in G Minor for Cello and Piano,
Op. 19**

SERGEI RACHMANINOFF

Throughout his life, Sergei Rachmaninoff rejected the idioms of twentieth century music, preferring instead to foster a lyrical romantic style which remained essentially unchanged throughout his career. A clear insight into his attitude towards composition is provided in his own words; "If a composer is incapable of inventing melodies that endure, his chances of mastering his material are very slender". Though music for the piano forms the core of Rachmaninoff's output, chamber music was an important focus in the composer's early career.

The Sonata, Op. 19, written in the same year as the popular Second Piano Concerto (1901), was his last chamber work. It was inspired by Rachmaninoff's friend, the cellist Brandukov, for whom an earlier set of cello pieces had been written. The G minor Sonata, however, reveals a greater understanding of the characteristics of the cello than these earlier pieces, and achieves a more refined sense of balance between the instruments. In the first movement, the piano plays a greater role in both introducing and developing the musical material, but the lively Scherzo which follows gives the dominant role to the cello. The slow third movement features a beautiful exchange of musical ideas between the two instruments, and provides a peaceful contrast to the Scherzo. The finale consists of two main themes, one an aggressive descending triplet pattern, the other a broad, sweeping melody reminiscent of the Second Piano Concerto.

NOTES BY CHRISTOPHER MORRIS

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Tonight's Artists

WILLIAM AIDE is heard frequently on CBC "Arts National" in vocal and chamber concerts, and as soloist in the romantic, French and contemporary repertory. He has premiered concerti by Canadian composers Irving Glick, Walter Buczynski, Samuel Dolin, and Peter Koprowski, as well as having performed some 25 concerti with such conductors as Walter Susskind, Charles Dutoit, Mario Bernardi, Raffi Armenian and Arthur Fiedler. His recording of the 24 Chopin Etudes (MV 1017) was released this past June to favourable reviews.

DAVID BOURQUE, the bass clarinetist with the Toronto Symphony, is an instructor of clarinet and woodwind chamber music at the University of Toronto. Mr. Bourque has performed with the orchestras of the National Ballet of Canada, Canadian Opera Company and Stratford Festival, as well as with the Hamilton Philharmonic, Symphony Nova Scotia and Kitchener-Waterloo Symphony. He is also very active as a studio musician in Toronto, and plays baritone saxophone in the Canadian Saxophone Quintet. Mr. Bourque can be heard on the Toronto Chamber Winds' recording of Mozart's Serenade in B-flat, K. 361.

JOHN KRUSPE is a graduate of the history and literature program of the Faculty of Music, University of Toronto. He studied with Douglas Bodle and Anton Kuerti, and has been a full-time staff member of the Theory and Composition Division since 1973. He performs frequently as an accompanist, soloist and chamber musician.

Born in Odessa, VLADIMIR ORLOFF became the youngest member of the Bucharest Philharmonic at the age of seventeen and, within a few years, had captured top prizes at the Bucharest, Warsaw and Geneva International Competitions. He has appeared in major centres throughout Eastern and Western Europe, China and North America. Recent performances have taken him to Italy, Spain and South America and, in March of 1987, he premiered a cello concerto by Austrian composer Thomas Christian David with the Tonkuenstler Orchester in Vienna. Mr. Orloff joined the Faculty of Music as a Professor upon his arrival in Canada in 1971.

EUGENE RITTICH, Adjunct Professor at the Faculty of Music, University of Toronto, has been principal horn of The Toronto Symphony since 1952. A native of Alberta and a graduate of the Curtis Institute of Music, he has been a frequent soloist and chamber music artist on the CBC, and with The Toronto Symphony, Stratford Festival, Hart House Orchestra and CBC Symphony. As a teacher and coach, he has been associated with the Faculty of Music since 1962, and with the National Youth Orchestra since its inception. Along with Patricia Parr, he gives generously of his time in organizing the Faculty Artists Series.

DAVID ZAFER's performing career has included associate concertmaster, concertmaster and solo engagements with The Toronto Symphony, Hart House Orchestra, Baltimore Symphony, Stratford Festival Orchestra, and National Ballet of Canada Orchestra. He has been a Professor of violin at the University of Toronto since 1968 and, in addition, has given masterclasses at universities across Canada. Mr. Zafer has been a guest faculty member at both the Strathclyde International Violin Competition in Scotland and at the Menuhin School in England. He recently returned from a sabbatical leave, during which he performed in Poland and England.

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NEXT FACULTY ARTISTS SERIES CONCERT

SATURDAY, FEBRUARY 27, 1987

Helena Bowkun, piano; Rosemarie Landry, soprano;
Che Anne Loewen, piano; Orford String Quartet;
Suzanne Shulman, flute

MOZART Quartet in C Major, K. 285B for Flute & Strings
CHAUSSON Chanson perpetuelle for Soprano, String Quartet & Piano
FAURÉ Quartet in c minor, Op. 15 for Piano & Strings
Songs by Mozart and Saint-Saëns
CHAN The Everlasting Voices for Soprano, Percussion & Tape

Walter Hall at 8:00 pm \$10/\$6 students, seniors

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

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Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

- November 25 UNIVERSITY SINGERS
Lee Willingham, conductor
A program of works by VAUGHAN WILLIAMS,
NANCY TELFER, JOHN RUTTER and others.
Walter Hall 8:00 pm \$3 G.A.
- November 26 THURSDAY NOON SERIES
RECITAL
John Arpin, piano
"Musical Anniversaries"
Walter Hall 12:10 pm FREE
- November 27/28 OPERA EXCERPTS
Xerxes -- Act III HANDEL
La Bohème -- Act III PUCCINI
The Marriage of Figaro -- Act IV MOZART
Manon -- Final scene MASSENET
Bluebeard -- Act III, scene I OFFENBACH
MacMillan Theatre 8:00 pm
\$5/\$3 students, seniors
- November 30 U OF T CHAMBER STRINGS
David Zafer, conductor
Works by VIVALDI and HINDEMITH
Walter Hall 8:00 pm \$3 G.A.